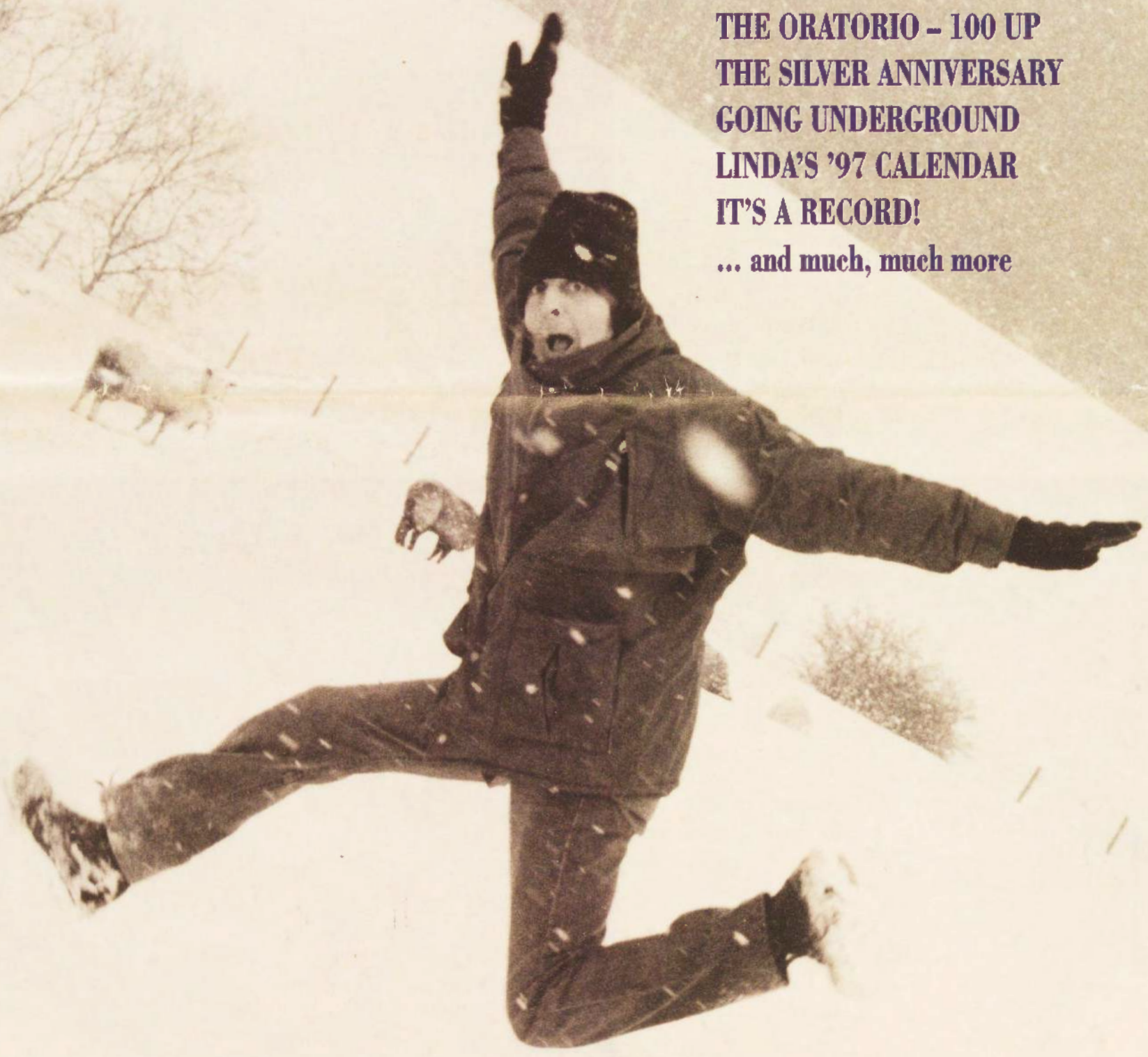
Club Sandwich

WINTER 1996 No. 80

Winter

in this Christmas edition ...
THE ORATORIO – 100 UP
THE SILVER ANNIVERSARY
GOING UNDERGROUND
LINDA'S '97 CALENDAR
IT'S A RECORD!
... and much, much more



PHOTOGRAPH: LINDA McCARTNEY

Greetings

SUE'S LETTER

As another year rolls towards an end the seasonal *Club Sandwich* presents a mostly pictorial slant. It's a time for reflection and taking stock of events in the recent and distant past, so two of our features touch upon anniversaries, another one on musical attainments.

In THE HOMECOMING, Geoff Baker takes us back to Liverpool, where on 21 September the Royal Liverpool Philharmonic Orchestra played the one hundredth public performance of *Paul McCartney's Liverpool Oratorio*, and we share with you one spectator's thank-you letter to Paul. The previous 99 concerts were spread far and wide, as you will be able to see.

THE MPL 25TH ANNIVERSARY COLLECTION celebrates the first quarter-century of Paul and Linda's music publishing company, giving you a look at the spread of their musical interests. A handful of readers will be lucky enough to win one of the exclusive, limited-edition five-CD sets to treasure. See page 9 for details of the Silver Anniversary draw.

Elsewhere in the issue, Geoff Baker dips into the latest edition of *The Guinness Book Of Records* to discover that, once again, Paul continues to break (as well as make!) records. Even since the book was published, these past couple of weeks, a new record has been set, as *The Beatles Anthology 3* smashed straight to the top of the US charts, leaving the book's information already out-of-date. To further underscore Paul's impact within the music world, I'm told of a bizarre occurrence: the British bookmaker William Hill recently announced betting odds for the number one single in Britain at Christmas: Paul was quoted at 25/1 – even though he's not issuing a single at Christmas!

In MINING THE FILM AND VIDEO ARCHIVE we take a fond look back at the fun involved in the very low key, but nonetheless innovative promo video for the song 'Press', shot as much undercover as was possible on the London Undeground. FUR CRYING OUT LOUD lets you in on Paul's recent involvement in a PETA campaign, WRITE AWAY provides answers to some of the latest ever-interesting questions you've sent in (don't be shy – keep them coming!) and MMMM...THOSE MAGICAL MUSICAL MACCA MOMENTS shares one reader's Top 10 guide to his favourite musical McCartneyisms.

We also take note of Linda's recent endeavours, which include her splendid 1997 Calendar, twelve colour images drawn from her new book (see feature on page 11). Also connected with the publication of Linda's *Roadworks* book (published by Little, Brown), are two parallel and most prestigious exhibitions of her photographs, one at the International Centre for Photography in New York, the other at the National Museum of Photography, Film and Television in Bradford, England. Both exhibitions opened in November and will run until February, so I hope some of you will manage to catch them.

All of which just about wraps it up for another issue, and another year. It only remains for me to wish you all a very happy holiday season from all of us here at *Club Sandwich*. And don't forget: when you're bored with all the festivities, you can revive your brain cells on our super 1996 Maccagram!

'til Spring 1997

Sue

PHOTOGRAPH: LINDA McCARTNEY

The Homecoming

The 100th concert performance of *Paul McCartney's Liverpool Oratorio* took place (appropriately) in Liverpool recently. Paul was there, as was co-composer/conductor Carl Davis and our man in the box seat, Geoff Baker

ALL PHOTOGRAPHS BY STEPHEN MORRIS EXCEPT 1991 PERFORMANCE BY DAVID MODELL

Whoever it was who wrote "you can never go home" (Tom Wolfe or Jack Kerouac) obviously didn't come from Liverpool.

Either that, or he'd never witnessed a Liverpool home-coming.

He – Mr Don't Look Back – evidently didn't witness the first Macca get backer: in July 1964 when he, George, Ringo and John were paraded through the streets to the cheers of 200,000 before a civic reception in their honour.

This modern day husband of Lot obviously also missed the November 1984 get back – when Paul was given the Freedom of the City of Liverpool, along with the handy right to drive his sheep through the streets of the town should he feel like it. (Do it.)

Tom or Jack wasn't in the crowd either back in June 1990, when 60,000 Liverpudlians took over a car park at the King's Dock to watch Paul perform what many up there reckon to be a contender for the best gig of his life.

Again, where was this blessed luminary of forward travel in June this year when Paul got back as that "pretty nice girl" regally opened LIPA, setting Liverpool in a spin?

Nowhere to be seen.

Pity.

He missed something.

As did anyone who didn't get to be in Liverpool's Philharmonic Hall on 21 September when *Paul McCartney's Liverpool Oratorio* came home for its 100th performance.

This was special return.

It was special, for starters, in that it happened all so soon. According to the classical buffs that you get to hang out with writing this, the feat of notching up 100 performances of any neo-classical work in five years is extraordinary. Cynics can check that.

What is altogether more extraordinary is that it wasn't as if Carl Davis and the Liverpool Philharmonic were playing across the street in the pub to clock up performance after performance – this baby's done some *serious* air miles. In these first five years of its life the *Liverpool Oratorio* has travelled some 195,000 miles between Liverpool and the concert halls in the 50 cities of the 20 countries and 14 States in which it has been performed.

The frequent flyer *Oratorio* has been all over the shop – from Montréal to Munich, New York to Norderstedt, Tokyo to Trento, Christchurch to Curitiba and to places I suspect you don't know where they are. Like Pôrto Alegre.

No, it's not. It's in Brazil.

Anyway, the *Oratorio* got back; back to the Phil where it was first rehearsed in 1991 and before they spent nine million quid doing up the acoustics of the place (it says here).

And it was great. Don't take my learned judgement on that, read the proper critics – like the *Liverpool Post*'s Peter Ronald who called the *Oratorio* "A roller-coaster of invention" and who ended his critique thus: "Bach, Mozart and Beethoven are immortal, in that their music will be played for ever. And so will the music of James Paul McCartney."

But what was greater was this: many among the couple of thousand Scousers who sat in the Phil for the 100th performance were – like Paul – remembering how, when they were school kids, they'd be taken to this hall to hear a performance of *The Messiah* or some other great work. This performance of the *Liverpool Oratorio* brought back those schooldays but it was different, better.

Back then, in their youth, they listened to Beethoven's oratorio, or Handel's or Bach's. This night they had one of their own. An oratorio that was Liverpool's. And an oratorio that the great port had once again shipped to the world.

There was great pride in their eyes for that. And in Paul's.

And that's why you *can* go home again.

The Hot 100

From 1991 to 1996, from Liverpool around the globe and back to Liverpool again, Paul's *Oratorio* has notched up a century of important public performances. Here's how

1991 **1** 28 June Liverpool (Cathedral), England **2** 29 June Liverpool (Cathedral), England **3** 7 July London (Royal Festival Hall), England **4** 18 November New York (Carnegie Hall), USA **5** 21 November Belfast, Northern Ireland **6** 24 November Dublin, Ireland **7** 30 November Belfast, Northern Ireland

1992 **8** 22 May Barcelona, Spain **9** 18 June Tokyo, Japan **10** 19 June Tokyo, Japan **11** 5 July Budapest, Hungary **12** 7 July Budapest, Hungary **13** 15 July Quebec, Canada **14** 16 July Quebec, Canada **15** 18 July Montréal, Canada **16** 28 August Ravinia, USA **17** 4 September Helsinki, Finland **18** 27 September Bratislava, Slovakia **19** 4 October Munich, Germany **20** 8 October Tucson, USA **21** 9 October Tucson, USA **22** 10 October Colorado, USA **23** 24 October Orange County, USA **24** 24 October Minneapolis, USA **25** 29 October Bergen, Norway **26** 30 October Bergen, Norway **27** 7 November Des Moines, USA **28** 14 November Malvern, England **29** 15 November Lille, France **30** 20 November San Francisco, USA **31** 21 November San Francisco, USA

1993 **32** 16 January Pretoria, South Africa **33** 17 January Johannesburg, South Africa **34** 18 January Pretoria, South Africa **35** 11 March Linkoping, Sweden **36** 12 March Stockholm, Sweden **37** 20 March Sandefjord, Norway **38** 24 March Hanley, England **39** 27 March Larvik, Norway **40** 2 May Carmel, USA **41** 2 May Minnesota, USA **42** 10 May Florida, USA **43** 14 May Prague, Czech Republic **44** 15 May Kitchener-Waterloo, Canada **45** 15 May Fresno, USA **46** 16 May Fresno, USA **47** 28 May Cleveland, USA **48** 30 June Cracow, Poland **49** summer Milwaukee, USA **50** 10 July Auckland, New Zealand **51** 12 July Auckland, New Zealand **52** 13 July Auckland, New Zealand **53** 5 August Majorca, Spain **54** 6 August Majorca, Spain **55** 9 August Santander, Spain **56** 1 October Christchurch, New Zealand **57** 2 October Hartford, USA **58** 3 October Hartford, USA **59** 8 October Curitiba, Brazil **60** 13 November Norderstedt, Germany **61** 22 November Edmonton, Canada **62** 26 November Vancouver, Canada **63** 27 November Vancouver, Canada **64** 11 December Liverpool, England

1994 **65** 26 February Würzburg, Germany **66** 13 March Susquehanna, USA **67** 31 March Bielefeld, Germany **68** 23 April West Byfleet, England **69** 2 May Providence, USA **70** 6 May London, Canada **71** 15 May Heidelberg, Germany **72** 15 May Tampa, USA **73** 29 May Louth, Ireland **74** 7 June Dallas, USA **75** 19 June Darmstadt, Germany **76** 23 June Lübeck, Germany **77** 24 June Lübeck, Germany **78** 6 November Nürnberg, Germany **79** 12 November Paisley, Scotland **80** 13 November Glasgow, Scotland **81** 6 December Pôrto Alegre, Brazil **82** 9 December Pôrto Alegre, Brazil

1995 **83** 20 May Trento, Italy **84** 22 May Bozen, Italy **85** 12 September Karlsruhe, Germany **86** 16 September Karlsruhe, Germany **87** 17 September Karlsruhe, Germany **88** 1 October Reinbek, Germany **89** 27 October Edinburgh, Scotland **90** 28 October Glasgow, Scotland **91** 3 November Weiskirchen, Germany **92** 10 December Koshigaya City, Japan

1996 **93** 27 January Monmouth, Wales **94** 28 January Monmouth, Wales **95** 16 February Dortmund, Germany **96** 16 March Michigan, USA **97** 29 March Weiskirchen, Germany **98** 16 April Saginaw, USA **99** 4 May Annapolis, USA **100** 21 September Liverpool (Philharmonic Hall), England

Club Sandwich reader Clare Ellis sent us this letter about her evening at the 100th _Liverpool Oratorio_ performance

Dear Paul

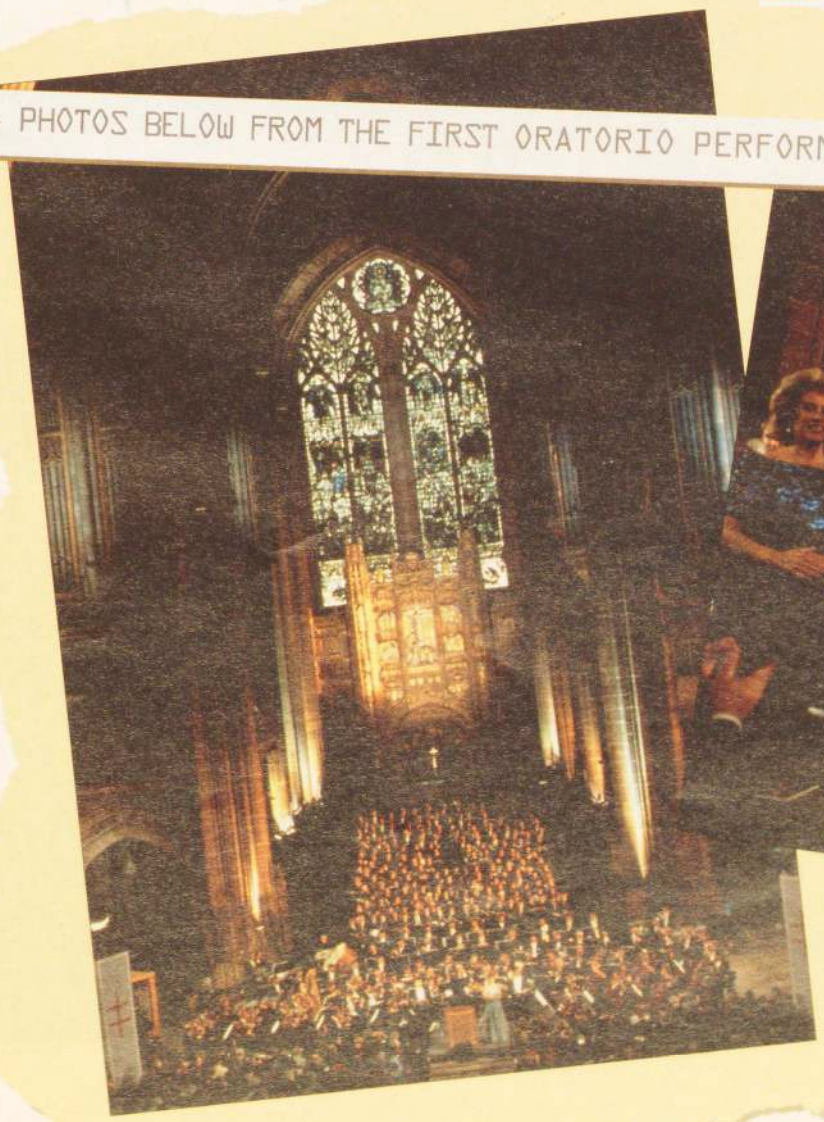
I have just returned home from Liverpool where my friends and I attended the 100th performance of your Oratorio. I loved every minute of it - I have the CD which I had always thought was excellent, but to see it live was out of this world! The soloists, orchestra and choir were fantastic, as was Carl Davis as he seemed to relish in "stirring up" the orchestra like an alchemist! Thank you so much for writing it and choosing Liverpool for the centenary performance, and thanks too to everyone else who made it possible.

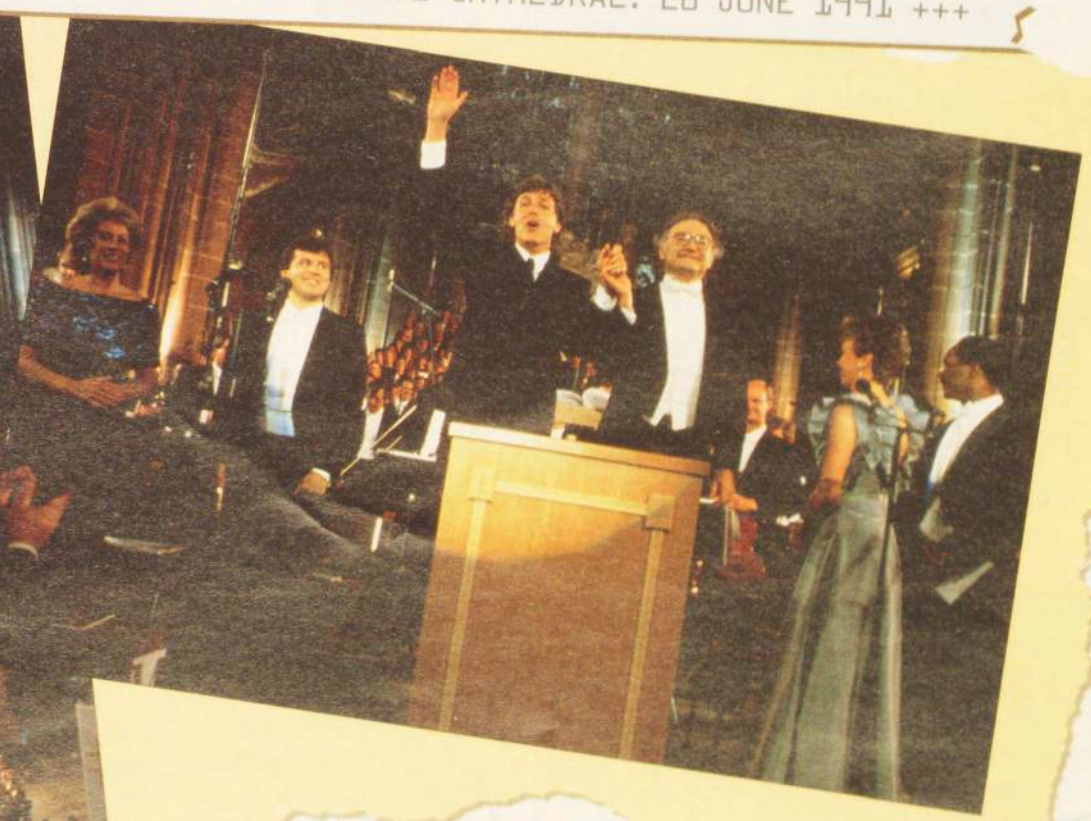
Thank you also for sparing some of your time to talk to us outside LIPA - it made the weekend even more special.

Best wishes

Clare

+++ PHOTOS BELOW FROM THE FIRST ORATORIO PERFORMANCE, LIVERPOOL CATHEDRAL. 28 JUNE 1991 +++





Fur crying out loud...

Paul in duping ad shock horror!

"Free Fur Video!" announced the harmless-looking advertisement in a special coat supplement within the 14 October issue of the upmarket magazine *New Yorker*. "Before you buy, let us show you our lively collection of fox, mink and raccoon. You'll be astounded and could save thousands." Those interested could call "Paul's Furs" on 212-734-7433.

And those who did heard Paul McCartney's voice – unidentified – inviting callers to leave their name and address.

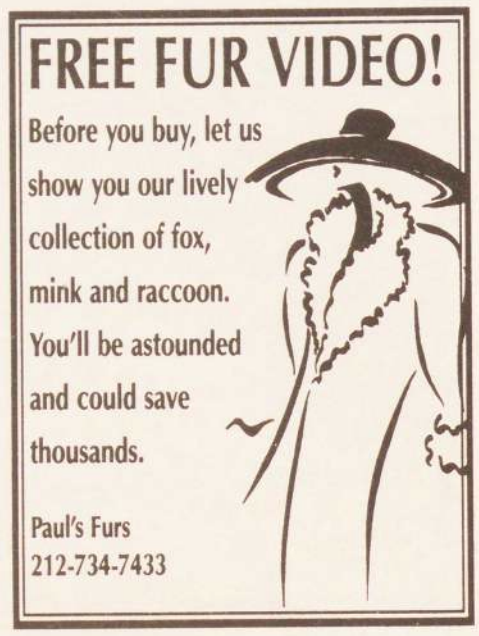
Each caller was then mailed a video by People for the Ethical Treatment of Animals (PETA), showing, in graphic detail, how animals are cruelly murdered for the skin on their backs: beavers drowning in water traps, foxes being electrocuted, minks having their necks broken.

The "thousands" that could be saved, in other words, referred to animals, not dollar bills.

Eleven prospective fur buyers were sent the video, and – one can guess – were probably not best pleased. Also upset was *The New Yorker*, which felt it had been suckered. "The ad was placed with the appearance of all propriety and we accepted it," a spokesperson for the magazine told the *New York Times* (which ran a big news item on the story). "They filled out all the proper forms and it didn't seem unusual. We would not have run an intentionally misleading ad."

Accused of practising deception, PETA has strongly defended this new and effective method of campaigning. " I think it is no more misleading than fur industry advertising portraying fur as a glamorous fabric," suggested Dan Matthews, PETA's campaign director.

Adding his voice by way of PETA press release, Paul McCartney commented, "Prospective customers will see who pays the ultimate price for fur: the animals."


FREE FUR VIDEO!
Before you buy, let us show you our lively collection of fox, mink and raccoon. You'll be astounded and could save thousands.
Paul's Furs
212-734-7433

Mmmm...

Those magical musical Macca moments

A reader chooses his ten favourite high spots from Paul's music

1. The scat singing in the last two minutes of 'Monkberry Moon Delight'
2. The acoustic guitar solo on 'Distractions'
3. The melancholic wistfulness of 'One Of These Days'
4. The 'Dear Friend' vocal – one of Paul's very best
5. The bass playing in 'My Brave Face'
6. The bass playing in 'Mrs Vandebilt'
7. The falsetto singing in 'So Bad'
8. The fleeting echo used in the *Unplugged* 'That Would Be Something'
9. The *Wings Over America* linking of 'Rock Show' and 'Jet'
10. The line "who knows how to find love" in 'Twice In A Lifetime'

This list was kindly sent in by *CS* reader Colin Hurst, of Cheadle Hulme, Cheshire, England.
If you would like to list your ten favourite magical musical Macca moments then please send them to *Club Sandwich*, PO Box 110, Westcliff, Essex, SS0 8NW, England, marking your postcard or envelope 'Mmmm...' in the top-left corner.

PHOTOGRAPH: LINDA McCARTNEY

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The MPL 25th Anniversary Collection

Ring them bells and light those candles, because MPL has been in the business of music publishing for 25 years – and is celebrating with a very special set of exclusive CDs

In a world where a "Beatle" anniversary is never more than a few days away, it's sobering to realise that Paul's company MPL has now been in business for some 25 years. Based in New York and London, but with global concerns, MPL was established to represent Paul and Linda's work and form a management umbrella for their various activities. Increasingly, however, it has seen its name spread far and wide as a music publishing operation, to the point where MPL is ranked among the top five privately-owned independent publishing houses in the world.

While others in his position have elected to invest their capital in oil, minerals or other types of earthly exploitation, Paul opted to go into song publishing. Having never held control of his own compositions during the Beatles era, and so knowing how it feels to have a third party look after your publishing, he determined to establish himself as a decent music publisher, someone whom the writers or their descendants could trust to cherish their treasures.

In short, MPL's quarter-century in the music publishing business has been marked by considered acquisitions and sensitive, honest handling of the copyrights – now numbering some 25,000 titles.

Among the catalogues MPL has secured are Nor Va Jak (which includes many of Buddy Holly's songs), Desilu Music Corp (Desi Arnaz and Lucille Ball's company), Arko Music Corp, Barwin Music Co Inc, Claridge Music Company, Conley Music Inc, Edwin H Morris & Company (a very significant catalogue of standards), Harwin Music Co, Jerryco Music Co, Meredith Willson Music, Morley Music Co, Remsen Music Corp, Winmor Music, Inc, Wren Music Co and, notably, Frank Music Corp – a healthy body of songs composed by the great Frank Loesser.

And on top of all this, MPL publishes the hundreds of compositions written by Paul McCartney over the past 25 years: songs in every popular idiom that have won countless awards, received multi-million airplays, achieved gold, platinum and multi-platinum sales and been played to concert audiences around the world, as well as popular film and TV themes and classical work.

It is somehow apt that Paul, frequently acclaimed as the greatest popular songwriter of the century, is himself the owner of many of the songs that compete with his as the pick of the bunch, and it is no less than remarkable that the man who brought 'Till There Was You' to a young audience for the first time has ended up looking after that

song's publishing. Indeed, a number of pieces that the Liverpool youngster and his eager band-mates played on stage in their formative Hamburg and Cavern Club days ('Buzz Buzz A-Diddle-It', 'Ain't She Sweet', 'Your Feet's Too Big' and others) are now part of the MPL catalogue.

Even more ironic is the fact that Paul's father led a jazz dance band that played some of the "MPL songs" around the ballrooms of Liverpool more than 60 years ago.

The McCartneys' was in all ways a musical house and Paul grew up in the post-war years listening to "MPL songs" played on the McCartney household piano and over the BBC airwaves. While Paul's own music is impossible to classify because it embraces such a diverse range of styles, it is clear that American tunes of the 1930s and 40s made a big impression, this influence surfacing in such McCartney songs as 'You Gave Me The Answer', 'Goodnight Princess', 'Gotta Sing Gotta Dance', 'Baby's Request', 'Honey Pie' and 'When I'm Sixty-Four'.

Also in the MPL catalogue are the songs that Paul, like all English children of the era, heard on the post-war "wireless": 'The Inch Worm', 'The King's New Clothes' and 'The Ugly Duckling', Frank Loesser compositions for the film *Hans Christian Andersen*. Great songs all, from an age of (comparative) innocence.

Moving into the rock & roll era, MPL publishes an impressive roster of fine songs, led from the front by the hits of Buddy Holly – 'That'll Be The Day', 'Maybe Baby', 'It's So Easy', 'Not Fade Away', 'True Love Ways' and 'Peggy Sue', to name but a few – but also including *Billboard* number ones 'Sherry', 'Walk Like A Man', 'Big Girls Don't Cry' and more – plus, of course, the Paul McCartney hit collection.

Truly, the MPL catalogue is a living and breathing body of fine music. The great writers and lyricists are represented – not only Paul and Frank Loesser but Harold Arlen, Johnny Mercer, Jule Styne, Sammy Cahn, Harry Warren, Hoagy Carmichael, Jerry Herman, 'Yip' Harburg, Mack Gordon and many more. The great stage shows have a featured place in the MPL collection – *Hello, Dolly!*, *Mame*, *Grease*, *Annie*, *A Chorus Line*, *Mack And Mabel*, *The Music Man* and a host of Frank Loesser classics including *Guys And Dolls*, *The Most Happy Fella* and *How To Succeed In Business Without Really Trying* (a title that certainly does *not* apply to MPL's tireless activity!). Songs that have been and continue to be sung by the great male and female artists and played by the great musicians and orchestra leaders are here too: 'One For My Baby', 'Baby, It's Cold Outside', 'Autumn Leaves', 'Sentimental Journey', 'Witchcraft' and, especially successful in the past 20 years, 'Unchained Melody'.

Now there is an opportunity to appreciate again 100 great songs of the 20th century, by way of *The MPL 25th Anniversary Collection*, a stunningly produced five-CD set that MPL's New York office has put together in order to distribute to its friends in the American motion picture, stage, TV, video, commercial advertising and electronic media businesses. There is little chance that the 100 recordings, owned by a wide variety of disc companies, could have been licensed for full public release, so the set has been produced strictly on a not-for-sale promotional basis and only a few thousand are being minted.

To mark the fact that one of the five CDs comprises end-to-end McCartney songs, 19 numbers recorded by Paul 1971-93, MPL's New York office has kindly offered *Club Sandwich* five sets of *The MPL 25th Anniversary Collection* to be given away, free, to readers.

All you need to do is send a postcard or sealed-down envelope, clearly marked "Silver Anniversary" in the top-left corner, to

The Paul McCartney Fun Club
PO Box 110
Westcliff
Essex
SS0 8NW
England

and your name will go into a free draw to take place on 14 February 1997. Please do not use your entry to convey any other request or information, and note – very importantly – that multiple entries will result in disqualification: in order to be fair, we insist upon strictly one application per person.

MPL's TOP 25 SONGS

1	Unchained Melody	(Zaret/North)
2	The Christmas Song	(Torme/Wells)
3	One For My Baby	(Arlen/Mercer)
4	Till There Was You	(Willson)
5	Baby, It's Cold Outside	(Loesser)
6	Tomorrow	(Strouse/Charnin)
7	It's Beginning To Look Like Christmas	(Willson)
8	Live And Let Die	(McCartney)
9	(Ghost) Riders In The Sky	(Jones)
10	That'll Be The Day	(Holly/Allison/Petty)
11	My Love	(McCartney)
12	Hello, Dolly!	(Herman)
13	Not Fade Away	(Hardin/Petty)
14	Sentimental Journey	(Green/Brown/Homer)
15	Autumn Leaves	(Mercer/Prevert/Kosma)
16	Band On The Run	(McCartney)
17	Peggy Sue	(Holly/Allison/Petty)
18	Big Girls Don't Cry	(Crewe/Gaudio)
19	It's So Easy	(Holly/Petty)
20	Oh Boy!	(West/Tilghman/Petty)
21	Ebony And Ivory	(McCartney)
22	Luck Be A Lady	(Loesser)
23	I Love Lucy	(Adamson/Daniel)
24	True Love Ways	(Holly/Petty)
25	I Am What I Am	(Herman)

Getting Better All The Time

If, like Sgt Joe Friday, you want "just the facts" then *The Guinness Book Of Records* is the place to look. Our man thumbing through a copy in the bookshop is Geoff Baker, and he has found something really rather remarkable...

When you're already honoured by *The Guinness Book Of Records* as the most successful popular music composer EVER, the most successful recording artist EVER, the writer of the most popular song EVER and star of the biggest stadium gig EVER, how do you better that?

If you're *The Guinness Book Of Records* you set a new record by dedicating two pages in your 1997 edition to the achievements of one man.

For this year's GBR, *Guinness* broke with its tradition of 40 years - which has essentially been to list staggering feats in lust a few lines - and set aside two pages for the records that Paul has bust for the Beatles.

And to give credit where it's due, it's interesting to note just how many of the Beatles' world beating successes featured by GBR were due to Paul's pen.

Looking through the *Guinness* spread here, you spy:

- *Yesterday*, the world's most popular song with more than six million USA airplays
- *Can't Buy Me Love*, winner of the biggest advance orders award (2,100,000)
- *Hey Jude*, the "hands-down winner" as biggest-selling single (8,000,000 copies)

Just to make sure that Macca's not seen as any sort of slouch, *Guinness* also points how he drew 184,000 Brazilians as "the largest-ever stadium crowd" and then goes on to officially record the fact that "in 1996 the Beatles eclipsed their own Sixties glories in terms of worldwide sales and audience".

Do what?

"With *The Beatles Anthology*", says *Guinness*, "the Beatles have done what every band since the Beatles has been trying to do: beat the Beatles".

How? In 1996 the Beatles have sold more albums than they did during any year in the Sixties (20 million+). Along the way, *Guinness* instructs me, they "smashed" the world record for the biggest first week sales of any double album of all time (855,473)

And what's more, says *Guinness*, as *Anthology 1* and *Anthology 2* got to number one in the USA, the Beatles have now notched up 17 number one albums in the USA "more than any other band".

FACT: Three days after *The Guinness Book Of Records 40th Edition* was published, the Beatles made their own records obsolete - *Anthology 3* went straight to the top of the USA charts, making it 18 number ones and *another* record, for three consecutive number one albums in the same 12 months.

This is extraordinary. Not only has NO other band EVER had three number one albums in a row in the USA, the last time this feat was achieved was in 1966, by the Beatles. Talk about Now And Then.

However, the importance of the success of the *Anthology* projects is much, much greater than the fact that *Guinness* has set aside two pages to record the Beatles' triumphs (and, for the record, this two-page spread is a record in itself - *nobody's* had that coverage before. Ever).

The importance of the Beatles' success in 1996 is not to highlight nostalgia because it *isn't* nostalgia.

In 1996, the Beatles sold more albums than they ever did during any year in the Sixties or at any other time. That means that the Beatles weren't lust something that happened *then*, the Beatles are something that's happening *now*.

You can argue this until the cows come home but the facts prove me right. As I said, the Beatles never sold 20 million albums in any one year during the Sixties. Nor, during the Sixties, did the Beatles (or anybody) turn on - televisually - such a huge audience. OK, sure, the 'All You Need Is Love' broadcast was watched by 350 million people. But the *Anthology* was watched by 418 million.

And, if you want to get cute about it, at no point during the Sixties were three short promo interviews (called EPKs, or Electronic Press Kits) made by the Beatles and watched in the USA alone by over *one billion viewers*. Fact.

The success of the Beatles '96 is much more exciting than a fondly-received review of yesterday. For, that this success is happening now, means - by definition - the Beatles are more happening now.

There's no other way of looking at it. How else do you explain 20 million albums, 418 million viewers and the fact that 41% of those who bought the *Anthology* albums were teenagers? Teenagers can't look back nostalgically, they weren't even born then.

No, what this whole *Anthology/Guinness* episode demonstrates is proof of a theme that I've touched on in these pages before - that the Beatles aren't something that *was*. The Beatles are something that *is* That is, that they are a fluid, growing and pervading influence and force, whose force, I'd wager, even they themselves do not yet realise.

The success of the Beatles in 1996 shows that the Beatles are not a past event. They are a

"We Were a Great Little Roc
Beatles re
got 'em in
fit them a
some hig
record-ma
ordinaires
Yesterday
"Such an easy game to play..."
—Yesterday
"Yesterday" has been played on the radio over 6 million times in the United States alone.
More than 3,000 covers have been made of "Yesterday," more than any other song. Artists range from Elvis Presley to Boyz II Men, Frank Sinatra to James Brown, Gladys Knight to Nat King Cole.
The song reportedly came to Paul McCartney in a dream. He woke up, went to the piano, turned on the tape recorder, and played the song, then spent the next few weeks trying to figure out whether he'd heard the song before or just made it up in his sleep. Some dream... some record!
"The hardest act to follow is yourself."
—Paul McCartney
"Every huma
soul is potenti
divine; the go
to manifest t
divinity."
—George Harris

constant and their role is as linear as a law of physics. They are not something that was or will be; they just *are*. They're like the sun coming up or gravity, a force that lust *is*.

The wonderful thing about this is that the Beatles - collectively or singularly - are defying all the known rules and so who knows where they'll peak, if indeed they ever do peak.

Look at the rules. As Paul's noted before, when he started out in this business, it certainly was the rule that no way whatsoever would any pop singer be filling the Maracana Stadium 20 years later.

Fine, well try this rule for size - in 1963 they'd have carted you off to the sanatorium if you'd have argued that in 33 years time a band could get together after not being together for 25 years, make two singles ('Free As A Bird' and 'Real Love') whose very recording alone make the world *obsessed* and you end up bigger than you were when you were bigger than anyone. Rock and roll isn't like that. But it is, because this year the Beatles have just proved that it is.

So they're moving the goalposts. The benchmark is re-marking itself and - as I am proud to admit that I predicted five years ago - the man who sang that he was half the man he used to be is now *twice* the man he used to be. Where now? *Thrice* the man he used to be?

This is literally mindblowing. The permutations and consequences of Paul building on what was to become bigger *as is* are coming so quickly that I really cannot write them down fast enough.

Suffice to say that you must not look at 1996, The Year Of The *Anthology*, as an isolated year but as another brick in the wall as important as 1963 or 1967. What is stimulating is where is this wall going? It's already gone from Mop Top to Maracana, from Oh I need your love, babe, to *Oratorio*.

And there's more yet - the orchestral composition for EMI's 100th birthday, the Beatles *Photofilm*, the art exhibition; all of this will up the ante, compound the legend that is living and break so many rules that this whole Beatles thing will become beyond analysis.

How does it happen? How, 25 years on, do the Beatles get to be Bigger Than the Beatles? What is this magic?

I saw it, once, this magic. I was at a photoshoot with Linda for *Linda's Kitchen*. Paul turned up with a guitar and hid himself away in a bedroom upstairs. An hour and a half later he came downstairs, grinning.

"How's it going?," he said.

"Good," I said.

"So ask me what I've being doing," he said.

"What've you been doing?," I said.

"I've written a song."

"Sure, you have," I said, sarcastically, "Like you do, in *an hour*."

He took me upstairs and played it to me. I won't tell you the title in case it doesn't make it to the next album but, having heard it, one word stuck in my mind that is still lodged there now.

Somebody I sort of know heard the new album the other day. When asked to describe it, he used this word (that's in my mind) in the sentence.

If you ever hear this song, you'll know this word and you'll now then why 1996 will be bettered yet.

ck 'n' Roll Band"

—Paul McCartney

ecords? Are you kidding? They've
n spades—but we couldn't possibly
ll on these two pages. Here are
hlights of these all-time favorite
kers (and record-breakers) extra-
s!

Today

"The long and winding road that leads to your door..."
—The Long and Winding Road

With the *Beatles Anthology*, a vast compendium of first takes, out-takes, studio sessions, and unheard versions of beloved Beatles songs, the Beatles have done what every band since the Sixties has been trying to do: beat the Beatles.

In 1996, the Beatles eclipsed their own Sixties glories in terms of worldwide sales and audience. The *Beatles Anthology* television documentary was seen in 94 countries. Of great interest to the Beatles is the number of young people flocking to their recordings; 41% of buyers of *Beatles Anthology Volume 1* were teenagers.

Top-Selling Double CD Album

Beatles Anthology Volume 1 and *Volume 2* sold 13 million double-CD albums in the first six months of release. *Volume 1*, released in November 1995, smashed the world record set by Michael Jackson's *HIStory* (391,000) by selling an incredible 855,473 copies for the first week of United States sales. *Volume 2* came in at number 3, with 441,788 copies. *Volume 2*, which covered the time period from February 1965, to February 1968—"the years of dash and daring"—was the Beatles' 17th number one album in the United States, more than any other band.

"Let's pretend that John's gone on holiday, he's rung up and said we've nearly finished the album, but there's this song that I kind of liked but I haven't finished yet. Will you finish it up for me? I trust you."

—Paul McCartney, recalling the Beatles' decision to record "Free As a Bird" based on the John Lennon tape that Yoko Ono agreed to release. "It was pretty emotional," recalls McCartney. "I warned Ringo to have his hanky ready when he listened to it."

Tomorrow

"You'll be older too..."
—When I'm Sixty-Four

- Volume 3 of the *Beatles Anthology* is expected to bring the year's total of sales for the Beatles to 33 million albums.

- In June 1996, Her Majesty Queen Elizabeth II opened the Liverpool Institute for Performing Arts. Founded by Paul McCartney, the school is housed in McCartney's old grammar school. A long-time dream of the Beatles legend, the project received backing from George Harrison, Ringo Starr, Yoko Ono and 2,000 other supporters. The aim is to help reinvigorate Liverpool by bringing in students from around the world to study dance, music and art with native Liverpudlians.

Top-Selling Singles

"What I've got I'll give to you..."
—Can't Buy Me Love

The records came so hard and fast in the early years that even the record-keepers (producer EMI) got confused as to which Beatles song sold best in the United States.

The biggest advance orders for a song were for "Can't Buy Me Love," which sold 2,100,000 copies.

"I Want to Hold Your Hand" shares top billing because of the speed of its sales. Within three days of its release, 250,000 copies had been sold; after two weeks, one million copies were sold; and at 20 days, "I Want to Hold Your Hand" was selling 10,000 copies an hour in New York City alone.

But the hands-down winner is "Hey, Jude," (Apple) with more than 8 million copies sold in the United Kingdom and the United States.

Interview: Paul McCartney

Paul McCartney drew the largest-ever stadium crowd to Maracanã Stadium, Rio de Janeiro, where 184,000 Brazilians turned out for his show. He talked to The Guinness Book of World Records *about what it's like to be on top of the world.*

GBWR: Did the Beatles expect to set so many records?

PM: We certainly didn't realize we were going to get into the record book, though we wanted to like everyone else. It's an honor for a kid who sat in the pub and hoped to be the tiddlywinks champion of the world to get to our level of success.

GBWR: What's in the future for the Beatles?

PM: Most of the sales are to young people, which is funny because we all assumed it would be a lot of older people like ourselves on a nostalgia trip. I've got young kids myself. My son, for instance, will listen to one of our records and say, "Hey, it's funny!" Without being too immodest, I think that the writing was very good and it still holds up.

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MINING THE FILM AND VIDEO ARCHIVE

The sixteenth of June 1986 was a hot and humid day in London town so Paul went underground for the making of a very effective video. Mark Lewisohn puts in the VHS and presses to play

Press

Aware that promo videos were becoming too extravagant and unrealistic for viewers, and that, often, the message was becoming swamped by the medium, Paul came up with a great idea when planning how to promote his new single 'Press' (from the album *Press To Play*) in 1986. He went Underground.

For millions of Londoners, the Underground (or Tube) railway system is a part of everyday life. It may seem different to tourists, but for those who live or work in the capital, it's nothing special, just a means of getting about. For Paul McCartney, Very Famous Person, to be seen on the Tube is a very different crush of sardines altogether, though. The resulting video, while inexpensive to make, was a real talking point in the music industry ten years back: Paul McCartney, on a train, mixing with Ordinary People? Quelle horreur.

But Paul has always wanted to keep his feet on the ground. Right back in 1964, when the Beatles could scarcely move about for screaming fans, the Fab Four were asked what they missed most by being famous. Paul replied that he regretted not being able to ride on a bus. The other three could scarcely believe that something so apparently humdrum could mean so much to him. (Later on, *Let It Be* time, when things had quietened down a little and he wore a heavy beard, Paul used to go into the Apple office by Tube and bus. Also, around that time, Linda took one of her earliest photos of Paul, sitting on a Bakerloo Line train. So he definitely got his wish.)

All the same, 1986 was only six years after a so-called "fan" had murdered John Lennon, and so nothing was left to chance. As well as taking everyone by surprise – the filming of the video was a closely kept advance secret – a man with a radio telephone (an early "mobile") was posted outside one of the stations, and taxis were paid to wait at several

others in case things got out of control. "We also used the busiest stations," reported producer/director Philip Davey, "as people are usually only on the train for two or three stops." For added security, Paul's

assistant, John Hammel, accompanied his boss everywhere, walking around with a plastic bag so as to look like a

regular passenger.

Disguise, indeed, was the key to the masterplan. Permission to film was *not* sought from London Underground, because it was felt that the application may have become bogged down in red tape. So the filming was kept as unobtrusive as possible: no extra lighting was used – just the standard Underground illumination – and the various camera assistants kept their equipment packed into rucksacks so that they would not draw attention and, if they happened to be "in shot", would appear to be Tube passengers. The 'Press' music track, to which Paul mimed, was played from what appeared to be a standard ghettoblaster, tucked inside an Adidas sports bag with holes punched in the side.

Clever use of editing gave the impression that Paul was traversing all over (or to be more precise, under) London. In fact, his scenes were shot solely on the Jubilee Line, between Charing Cross (the end of the line) and Swiss Cottage, with a stop-off at Bond Street. After Paul had left the relative danger of the Underground – the longer he stayed down there the

more people would have "latched on" and followed him around – the crew kept on travelling, filming without their star attraction at South

Kensington, Bond Street, Piccadilly Circus, Oxford Circus and other stops on the Jubilee, Central, Piccadilly and Northern lines, going as far afield, indeed, as Mile End and Finchley. In all, the crew were down the Tube for four hours – and it only cost them

60p per person, the price of a ticket!

As for Paul, he seemed to be enjoying every moment, indeed although Philip Davey reckoned him

to be "self-conscious at first" he soon relaxed. Hands in pockets, shirt sleeves rolled up and the tunnel breezes ruffling his hair, the camera caught him going up and down escalators, guiding a tourist (correctly, we assume), studying the map, throwing coins into a busker's violin case and signing autographs, one of them straight on to a man's shirt. He also, of course, sang along to the music track, an act that must have taken no little courage in a crowded train carriage.

That's not to say that Paul was given a bad reception by the passengers. On the contrary: the video's hundreds of unwitting – but certainly not unwilling – extras seemed delighted to be involved, some mugging to the camera, children and

adults alike smiling. One woman even leaned over to plant a kiss, which took Paul quite by surprise. Indeed, the shooting of the 'Press' video clearly brought levity to an often drab place, lifting up faces from behind newspapers, tempting blank eyes away from the advertising cards, enlivening sullen faces. Like Oklahoma, the London Underground was never like this.

As for Paul, he had his ticket to ride, and he cared.

Linda's 1997 Calendar

Have a date for all 365 days next year: buy the new Linda McCartney calendar. (And support two fine charities.)

You know that the year is clocking around to November and December when (here in England) the days grow colder, the nights turn darker, Halloween is followed within five days by Guy Fawkes night... and the new Linda McCartney calendar arrives from the printer.

For the Linda McCartney calendar is becoming as traditional as the Christmas turkey shouldn't be. They come and they go, signifying the closing of one year and the arrival of another. And many a home and office would be the more dull without them.

The 1997 model is fashioned after Linda's brand new and critically-applauded book of photographs, *Roadworks* (see CS78). Twelve photographs, all colour, from the 175 that appear in the book have been carefully selected by Linda, one for each month. All twelve are stunning, and they certainly "embrace the spirit of life".

These last words appear within quote marks because this message is the essence of the 1997 calendar, proceeds from which will go straight to two fine organisations: BACUP, based in London, and Bristol Cancer Help Centre, based in the west of England city.

BACUP is the leading national cancer charity, providing information, counselling and support for people with cancer, their families and friends. In 1997 it will help more than 100,000 people to cope with the day to day reality of living with cancer, yet it relies entirely on voluntary donations to exist. Bristol Cancer Help Centre is an international holistic centre for healing and self-help, offering a full support programme to patients, students, friends and families of those with cancer. Both organisations perform vitally important work, and Linda is fully supportive of their efforts. As she also says in her personal introduction to the calendar: "Breast cancer awareness is something I am keen to promote and I would urge any woman with any worries about this to check it out with an early examination with her doctor".

Roadworks-Linda McCartney's 1997 Calendar, is available to Fun Club members through the latest Offers Sheet. Those who do not want a calendar but wish to send a donation to either the Bristol Cancer Health Centre or BACUP are free to do so: the address of the Bristol Cancer Help Centre is Grove House, Cornwallis Grove, Clifton, Bristol BS8 4PG, England. BACUP's address is 3 Bath Place, Rivington Street, London EC2A 3JR, England.

Club Sandwich Christmas Maccagram

Complete panel **A**, then transfer the letters, one by one, to panel **B**.
Panel B, when completed, will give a quotation from the Victorian classic of humour *The Diary Of A Nobody* by George and Weedon Grossmith.

A

A well known Christmas carol (6,5)	1	2	3	4	5	6	7	8	9	10	11
Complete confidence or trust in a person	12	13	14	15	16						
The Magi, or The Three ____ ___ (4,3)	17	18	19	20	21	22	23				
Hearts, for example, in cards	24	25	26	27							
Popular flavour of chewing gum	28	29	30	31	32	33	34	35	36		
Artists workroom	37	38	39	40	41	42					
Venus, seen just before dawn (7,4)	43	44	45	46	47	48	49	50	51	52	53
Drink, with white wine base, flavoured with wormwood	54	55	56	57	58	59	60	61			
"All you need is ____"	62	63	64	65							
The _____, poor street in New York City	66	67	68	69	70	71					
Illumination for a romantic dinner	72	73	74	75	76	77	78	79	80	81	82
Poor youth made rich by magic lamp	83	84	85	86	87	88	89				
Funny paper for kids	90	91	92	93	94						
Prof. _____, arrogant elocutionist in *My Fair Lady*	95	96	97	98	99	100	101				
Forte	102	103	104	105							

B

41		83	21		73		29	91	67	70		33	31	100	
66	25	6		2		17	44	104	62	87		98	78	52	75	84	71	
97	47	64	77		11	55	46		24	95	8	76	3	93	23	49	101	
15	63		12	79	7	86		103	59	51		68	81	58				
1	20	89	38		43	22		82	10	65								
18	48	37	39	102	36	34	5	9		72	16	56	96	50	60	92	13	28
90	85	45	40		14		53	4	94	69	26	54	30	105				
27	61	99	19		57	42	32	74	88	35	80							

WRITE AWAY

Your chance to get questions answered

Q

On which *Sgt Pepper's Lonely Hearts Club Band* track does David Crosby sing harmony? (As told by Derek Taylor in his book *It Was Twenty Years Ago Today*.)
Paolo Pigni, Como, Italy

It's not altogether clear that David Crosby *did* contribute, Paolo. From a photograph taken during his visit it's possible to pinpoint the date he was there – 22 February 1967 – and, that night, the Beatles did not record any vocal tracks: they taped the fabulous piano chord finale to 'A Day In The Life' and Ringo recorded a lengthy drum track which was never used. For sure, Crosby would have been made welcome, however, whether as contributor or spectator: as one of the Byrds, he was a respected musician and good friend of the Beatles.

Q

I heard a while back that Paul sold his song 'Put It There' to the hit American TV show *Party Of Five*. Is this true, and, if so, when will it go out?
Ryann Hotchkiss, Ogden, Utah, USA

We understand that 'Put It There' aired in an edition of *Party Of Five* some time last year, 1995, Ryann. Paul's own recording was used but he certainly didn't *sell* the song to the TV company: usage was merely licensed, with Paul's permission, for this one time.

Q

Last night, 12 September 1996, I heard 'Live And Let Die', performed by Paul, during the TV broadcast of a [ice] hockey game here in Montréal. I'm very surprised and completely against the use of this song to intro a game of hockey and would like to know if it's legal.
Pierre-Alexandre Lefebvre, Montréal, Canada

This type of use of a song is legal, Pierre-Alexandre, for although Paul did not give his specific permission, both the ice hall and the TV company will have entered into standard agreements with the local performing right society, allowing for the broadcast to the public of recorded works, much in the way that any radio station or bar playing music will have done.

Q

I noticed recently on TV that there is a daily half-hour Rupert animated cartoon. Is there any Paul McCartney connection?
Peter Christianson, Maynard, Mass, USA

No. Despite his phenomenally successful short film *Rupert And The Frog Song* (also a video, book and hit single), Paul does not own exclusive rights to the Rupert character. The TV series to which you refer, which so far has extended to more than 50 episodes, is an international co-production made by Nelvana.

Q

I am aware that Paul and John Lennon sang together in Los Angeles in March 1974. Linda and May Pang were also at the session, apparently, as well as Harry Nilsson, Stevie Wonder and Jesse Ed Davis. How did this reunion happen?
Ottó Jung, Hungary

It was all quite simple, really: John was holding weekly Sunday-night jam sessions at the Record Plant studio in LA when, one week, Paul and Linda showed up. As Paul remembered in *CS72*, "It was a strange session… I ended up on drums". There was no intent to record anything for release to the public and, indeed, nothing was.

IF YOU HAVE A QUESTION THAT YOU'D LIKE ANSWERED SEND IT ALONG TO CLUB SANDWICH, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE "WRITE AWAY" IN THE TOP-LEFT CORNER. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

PHOTOGRAPH: LINDA McCARTNEY

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